1: Métraux E-4 (no date) 1946 SM3 Caingang SM3

Dances.—The members of a *Caingang* subgroup dance together. 535
The dancers, about 3 feet (1 m.) apart, form two concentric circles around a line of fires, the men inside and the women outside. A singer in the center first shakes his rattle and, placing each foot alternately before and behind, dances sideways. At this signal, the other performers shake their rattles, and both circles begin to turn in one direction, following the rhythm of the song and rattle. Men without rattles strike the ground with stamping tubes. Behind them, women lift their forearms and move their empty hands slightly to each side in a kind of "blessing" gesture. When the leader is back to the starting point, he stops, and the others wait quietly until he is rested or is replaced by another leader.

Toys and games.—*Caingang* children are very skillful at filliping 524 ●
sticks, maize kernels, and small arrows resting on the bent arm. 857
Maize shuttlecocks are batted with the palm of the hand. Children spin tops made of a clay whorl or a lump of wax on a stick.

The favorite *Caingang* adult sport is a mock battle between mem- 526
bers of two communities, who hurl small clubs or, at night, firebrands at each other. Although these weapons may wound or even kill, casualties are not resented and do not call for blood revenge. This sport is played on open ground where heaps of clubs have previously been deposited. Women, protecting themselves with bark shields, run among the players to pick up and hand the clubs to their men. The *Aweikoma* throw stones wrapped in small fiber bags, which are parried with short clubs. The *Caingang* are also fond of wrestling.

Narcotics.—A great many stone pipes have been found in the 172
Caingang area—a puzzling fact since smoking has not been observed 276
among these Indians.

Drinking and intoxicants.—The *Caingang* prepare intoxicants 273
from maize, sweet potatoes, pine nuts, honey, and the fruit of several species of palm, especially buriti (*Mauritia vinifera*) and jussara (*Euterpe* sp.). Maize is slightly roasted over ashes, ground, and boiled in large pots for about a night. The next day part of the mass is chewed, then boiled again with the remainder. Shortly before the feast, the liquid is transferred to a huge trough made of a tree trunk and half buried in the ground. The liquor is heated by a fire built around the trough or by red-hot stones or potsherds which are thrown into it. During 2 or 3 days of fermentation, men dance around the beer, singing, shaking their rattles, and beating the ground with the stamping tubes.[6] The beer is often mixed with honey.

The *Aweikoma-Caingang* start to prepare their mead a month before its consumption. A mixture of honey and water, to which they add

[6] Koenigswald (1908 b, p. 48) distinguishes three kinds of beer: Geye-fi, made of naturally fermented maize meal; quequi (Kiid), prepared with maize and honey; and geye-kupri, made of chewed maize.

2: Henry E-5 (1932-1934) 1941
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539 events in these tales are purely incidental to the development of the murder plot—they are never the main theme.

These bloody stories are never quoted in an effort to validate or explain any form of behavior. They may have served as a kind of depository of gruesome knowledge from which an aspiring murderer could gain many useful hints. They are full of descriptions of treachery and in general provide a background of detailed information relative to the execution of mass and individual murder. These bits of information are not sanctions, for feud tales are never quoted in order to validate particular murders; if these murder stories are sanctions then Machiavelli's *Prince* is a sanction. Kaingáng feud stories are direct expressions of the fear–wish-to-kill–guilt obsession that drives them constantly to acts of violence and panic. Events that occur in these tales are never cited as examples of behavior in the light of which other similar types of behavior may be explained or justified. It is quite different in the case of the Kaingáng origin myths, however. The origin myths are referred to to explain food taboos and observances associated with body paint designs. But the body paint scheme is of small importance in Kaingáng culture, and the food taboos are not dynamic. Thus the origin myths give sanction to institutions that are of small importance to the Kaingáng. The most important function of these myths is seen in 539 the game of *wainyêkládn*, in which two men sit opposite each other and 544 shout the myths at each other, syllable by syllable, very rapidly, while they swing their bodies back and forth to the rhythm of their shouting. One man shouts a syllable, and the second man repeats it; then the first man says the second syllable, and the second man repeats it. If the origin myth begins, "When Wanyekí heard that many people were coming . . .", the men (A and B) playing *wainyêkládn* shout as follows:

A shouts	— and then	*B shouts*
When		When
Wa		Wa
nye		nye
kí		kí
heard		heard,

And so on to the end, the syllables separated minutely in a way that is a joy to a linguist pursuing the elusive structure of the Kaingáng syllable. The game of *wainyêkládn* is played by two friends and serves no purpose other than that of drawing two people together. There are no stakes, and no goal is set. No one is downed, and no one triumphs.

539 Ruth Benedict has shown[1] how a people may express the drives that are dynamic in their own culture through the medium of widespread mytho-

[1] Zuni Mythology, Introduction, Columbia University Contributions to Anthropology, v. 21.

2: Henry E-5 (1932-1934) 1941
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his back, and begins to walk back and forth across the circle singing. Then he and the rest of the men stop and shout, "This is your [the infant's] making," followed by:

hili about twelve times; and then *lililihilihilihililiholololo changa changai yetyetyethohoho.*[48] [533]

Vomblé said that the cries were in imitation of the cry of Water's Talking, a water-dwelling supernatural monster. Since, however, the water monster has no part in the extremely scanty ideology of this ceremony, I regard this explanation as very dubious.

Following the baby's "making" they play the game of *kavign*, with soft bags[50] made of the inner bark of the embira tree and stuffed with tree hair. The bags are supposed to be thrown back and forth between the parents and the children's *kôklá* and *mbē*, but everyone joins in the fun of tossing the bags high in the air across the dance ground and catching them when they are thrown back. Meanwhile the people shout: "Come here! Catch my animal";[51] and *kavi kavi kavi* or *tē tē tē*[52] or *tekzektek*.[53]

When the beer is gone the camp breaks up.

Although the Kaingáng do not say so, it is clear that the ceremonies of *pôyú* and *waichēdn* have the purpose of giving the child a ceremonial father and mother. The *kôklá* or the *mbē* are usually brothers or sisters of the mother. They perform the first formal act after the child is born by putting the umbilical cord, the symbol of its birth, in the water; and at last they "make the child" at the ceremony of baby-blackening. On this occasion they receive presents along with the other affinal relatives of the parents, but they are especially rewarded for their services in the lip-piercing.

[48] Instead of these syllables they might also shout the following: *chai* (about 12 times); *yo* (about 4 times); *chai yoyoyoyo o hálalala hálalala halo* (about 6 times); *tói* (about 12 times), followed by *tóiói tóiói tóiói tói* (about 5 times); *ho* (about 4 times); *tói* (about a dozen times); *tóiói tóiói ho* (4 times).

[49] These are plaited especially for the occasion and then thrown away.

[51] "Probably the first ones to come up [in the very beginning of things] referred to these as owned animals [*mang*]. The long bags are men and the short ones women. They are called his wives."

[52] Vomblé said that this was the cry of the dot people, who were imitating the small hawk called *tētē*.

[53] The same informant said that this was the cry of the circle people.

[p. 198 is blank]